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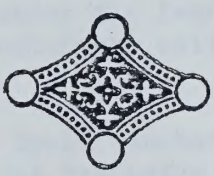
THE HISPANIC WORLD: GROWTH AND INFLUENCE

An Exhibition

held in the Thomas Fisher Rare Book Library

August - September 1977



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INTRODUCTION

The land that the Phoenicians called Spanija (land of rabbits) and the Greeks called Iberia (for the river Iber) enters history with the Phoenicians, who established along the coasts trading centers such as Gades (modern Cádiz, founded in 1100 B.C.) and Malaca (Málaga). In the 7th century B.C. the Greeks arrived; Rhode (modern Rosas) and Emporion (Ampurias) are two of their colonies. About the same time the Celts invaded the land and mixed with the Iberians. Around 150 B.C. the Romans conquered the country and Iberia became the Roman province of Hispania.

By the 5th century A.D. Spain had been thoroughly Romanized and Christianized. For example, the two Senecas, Lucan, Martial, Prudentius, Quintillian, and other well-known contributors to Latin literature were born in Spain, as were the emperors Trajan (98-117) and Theodosius (379-395).

Then came the Germanic tribes who put an end to the Roman Empire. In 409 the Vandals invaded Spain, left their name in the region of [V]andalucia, passed over to North Africa and disappeared from history. The Alans and the Suevi were overcome by the Visigoths, who entered Spain in 414 and ruled it until 711, when Roderick, the last Gothic king of Spain, died in the Battle of Guadalete fighting against the Moors, who had crossed over from Africa under the leadership of Tariq. Tariq landed at the foot of Mount Calpe, thenceforth called Gibraltar (Arabic jabal or gebel Tariq = mount of Tariq).

Under Moorish domination Spain reached a high level of civilization and culture, but almost from the beginning the Christian Spaniards had begun the Reconquest of their country, battle by battle, city by city, until finally, in 1492, they had recovered the entire land.

By 1252, when Alfonso X el Sabio (the Wise) succeeded to the throne of Spain, the Vulgar Latin of the Romans had developed into Spanish and had been declared an official language by Fernando III el Santo (ruled 1217-1252), although Latin continued to be used in historical, religious, and other works. The Reconquest had advanced greatly; Córdoba and Sevilla were taken by Fernando III, and the Moors were left with only the Kingdom of Granada. The Church occupied a powerful position in the government, as it had since Visigothic times.

Case 1

FLORIÁN DE OCAMPO (1499?-1555?) published in Zamora in 1541 the first four parts of supposedly the Primera crónica general which Alfonso X had ordered to be composed. Later he added another part to the work, publishing the first five books of Alfonso's "crónica general," which comprised the history of Spain from the creation of the world up to the Roman period, in 1553--the

volume shown here. His original, however, was the Tercera crónica general; the one compiled by order of Alfonso X was not published until this century.

SAINT BEATUS (d. 798). "... native of Asturias, in Spain, monk and priest of Liébana, famous for his firm stand against Helipandus, archbishop of Toledo and the other Adoptionists ... When the Adoptionists were condemned, the saint retired to the monastery of Valcavado, where he wrote his celebrated commentary on the Apocalypse." (Book of Saints, 4th ed.; London, 1947). The manuscript, made in 975, is from the cathedral of Gerona.

RODRIGO SÁNCHEZ DE ARÉVALO (1404-1470) was named ambassador to Rome by the Spanish king Enrique IV in 1456. Sánchez remained in Rome until his death, but during that time he was also named bishop of Oviedo, Zamora, Calahorra and Palencia. Known mainly for his Speculum vitae humanae (Rome, 1468), which had twelve editions in that century and was translated into Spanish, French, and German, he also left many works in manuscript, now found in the Vatican Library and the Biblioteca Nacional in Madrid. In his Compendiosa historia hispanica, displayed here, he tried to follow classic models.

C. PLINIUS SECUNDUS. The translator of this edition of Pliny's Historia natural, Gerónimo Gómez de Huerta (1573-1643), became physician to King Felipe IV about 1624, a post which he held until his death. At the age of 15, he published the poem El Florando de Castilla, lauro de caballeros (Alcala de Henares, 1588).

Case 2

ALFONSO X EL SABIO (1221-1284). Under the direction of the Learned King many scientific and technological works were written or translated from Arabic: Libros del saber de astronomía; Tablas alfonsíes dealing with planetary movements, occurrence of eclipses, etc. The Septenario, a treatise on the seven arts (Trivium: grammar, logic, rhetoric; Quadrivium: music, astrology, physics, metaphysics) was based on the Trésor of Brunetto Latini, Dante's teacher. Among other works must be mentioned the Siete partidas, a code of laws divided into seven parts. The Lapidario, shown in this case, Alfonso ordered to be translated from Arabic by the rabbi Judah Ben Mosseh and Garci Pérez. It treats of the curative and magical virtues ascribed to precious stones, where they might be found, and the astrological sign that governed each one.

HERALDRY had its origin in the Crusades (1095-1272). The figures painted on the soldiers' shields served as a means of identification on the battlefield. In later times it became a symbol of nobility, honor, and prestige. The technical terminology of heraldry was borrowed from the French by Spanish, English, and other nationalities, thus becoming almost an international language.

GONZALO ARGOTE DE MOLINA (1549-1596?). Besides this genealogy of Andalucian families, with their stories and legends, Argote also is known for his Discurso sobre la poesía castellana, which was published in 1575 as an epilogue to his edition of El Conde Lucanor by Juan Manuel, nephew of Alfonso X.

ALONSO LOPEZ DE HARO. The Nobiliario genealogico de los reyes y títulos de España, shown here, presents the family trees of various kings, queens, and nobles of Spain, and their escutcheons.

PEDRO ALDAZAVAL Y MURGUIA. This Compendio heráldico is typical of the manuals of heraldry, with its diagrams of the various divisions of the shield, depiction of colors, rules of precedence, etc., just as in present day manuals.

ANDREA ALCIATI, or ANDREAS ALCIATUS (1492-1550) was an Italian jurist who taught law in universities in France and Italy. The book shown here is a translation of his Emblemata, a collection of moral sayings in verse accompanied by representative illustrations and mottoes. It was so popular that ninety editions were printed before 1600. An English translation was published in 1586. Emblems were much in vogue throughout the 16th and 17th centuries.

JUAN DE HOROZCO Y COVARRUBIAS was Bishop of Guadix and author of Tratado de la verdadera y falsa prophecia, 1588, and Paradoxas christianas, 1592. He was the brother of the lexicographer Sebastián de Covarrubias y Horozco, whose Tesoro de la lengua castellana o española was published in 1611 and who also authored an emblem book of the same title as the one displayed in this case: Emblemas morales (1610).

Case 3

JUAN RUIZ, ARCIPRESTE DE HITA (fl. 1343) wrote his Libro de buen amor in the first half of the 14th century, finishing it in either 1330 or 1343. The poem, written in the "cuaderna vía" (four-fold way - monorhyming four-line stanzas), is a treatise on love expressed in autobiographical form, in which occur prayers, sermons, lyric poems, accounts of amorous adventures, satirical passages, and much more, with the apparent didactic purpose of praising "good" (divine) love and contrasting it with "bad" (mundane) love. The influence of Latin and French literature is plain: Ovid's Ars amatoria, the Latin comedy Pamphilus de amore, the French fableau De Karême et de Charnage, pastourelles, etc. It is "the most significant and brilliant work of the 14th century" (Mérimée-Morley: History of Spanish Literature).

JUAN DE MENA (1411-1456) wrote his Laberinto de Fortuna, or Las trescientas as it was popularly called, about 1444, but it was not printed until 1489. Educated in Salamanca and Italy, he had a good knowledge of Latin and was an admirer of Lucan and Virgil. His work shows the influence of these two writers and also of Dante. The Laberinto is an "allegorical vision of the drama of history,

in which the Vates or Seer makes a miraculous journey through the three cycles of the Present, Past and Future: in each cycle are seven circles, those of the planets which govern human destiny" (Mérimée-Morley). Mena can be considered as a forerunner of Góngora, since he too tried to improve the Spanish language by imitating Latin forms and straining syntax and vocabulary.

THE RENAISSANCE reaches Spain gradually with the final years of the 15th century and flourishes during the 16th. It is the beginning of Spain's "Siglo de Oro," or Golden Age, which may be defined as the period of the Hapsburg dynasty, from the emperor Charles V (Charles I of Spain, 1516-1555) through Felipe II, III, and IV to Carlos II (1665-1700); or in literary terms, from the Celestina (i.e. Comedia de Calisto y Melibea, 1499) to the death of Calderón de la Barca in 1681. The Greek and Roman Classics have been rediscovered and Spanish writers are imitating or adapting new forms, ideas, and methods from Italy, where the Renaissance had arrived earlier.

JUAN BOSCAN (d. 1542) and GARCILASO DE LA VEGA (1501?-1536). To Boscán we owe the introduction of Italian meters into Spanish poetry. It is true that the Marqués de Santillana, years before, had written 42 sonnets "al itálico modo," but they had not caught on. Besides the sonnet, Boscán was successful with four other forms: the Tuscan canzone, octave rhyme, tercets, and blank verse. However, he was praised more for his translation of Castiglione's Il Cortegiano than for his poetry. It was his young friend, Garcilaso de la Vega, an inspired poet, who had the most influence on his contemporaries and successors in the acceptance and utilization of the new poetic forms.

CRISTÓBAL DE CASTILLEJO (d. 1550). Not everyone liked the new Italianate poetry; Castillejo represents the traditionalist reaction to the adaptation of Italian forms instituted by Boscán and Garcilaso. He wrote a satirical poem titled Contra los que dejan los metros castellanas y siguen los italianos. Besides the Diálogo que habla de las condiciones de las mujeres (Venice, 1546) displayed here, he wrote other dialogues: Diálogo de la vida de corte, Diálogo entre el autor y su pluma, etc. His complete works were not published until 1573.

LUIS DE GÓNGORA (1561-1627) is probably the best known and most controversial poet of Spain's Golden Age. Although he was not the first to want to enrich the Spanish language so that it would be on the same level as the Latin of the Classic writers, his machinations with the language, his abuse of Latin and Greek terms, lavish use of tropes and metaphors, etc. led to his name being used (gongorism) to denote that obscure style known as cultism, or euphuism in England, and préciosité in France. In addition to the volume of Obras on exhibition, the library also has an edition in two volumes from Lisboa: Craesbeck, 1646-47; the Polifemo of Madrid, 1629; and the Soledades of Madrid, 1636. Also important is the work of Salazar y Mardones, shown here: Ilustración y defensa de la fábula de Píramo y Tisbe.

PEDRO DE ESPINOSA (1578-1650) is the compiler of this celebrated anthology of Spanish poets, a "true monument of the lyric sensitivity of the time"

(Bleiberg: Diccionario de literatura española). Here are found not only the famous poets--Góngora himself, Lope de Vega, Quevedo, Luis de León--but also some who are otherwise unknown nowadays. A second part was prepared in 1611 but not printed until 1896. The whole collection includes over eighty poets.

Case 4

AMADÍS DE GAULA is the most famous of the books of chivalry, "prototype and model of all those libros de caballería which flooded Spain during the 16th century and up to the Quijote" (Mérimée-Morley). The first known edition is 1508, but fragments of an earlier version have been found. The Amadís has had great influence, being translated into many languages, including French, Italian, English, German, Dutch, Hebrew, and many others. Our edition of 1533, shown here, was acquired by Professor Buchanan.

PALMERÍN DE OLIVA is another book of chivalry, the first of the "Palmerín" series: Palmerín de Inglaterra, Primaleón, Platir, etc., and was written by a woman, according to some Latin verses that appear after the colophon in the first edition (Salamanca, 1511). Our copy is the fifth edition (Venice 1534). Palmerín de Oliva was condemned by the famous scrutiny of don Quijote's library (Quijote, Part I, Chap. 6).

CHRONICA DEL CID. According to one theory, the epic poetry of Spain may have been derived from the war songs of the Goths; on the other hand, they may have been more influenced by earlier French epics. Regardless of the origin, the story of the Cid Campeador, the prototype of the noble, generous Castilian, the doughty champion of Christendom, belongs to poetry rather than to prose; but this prose chronicle (Brussels, 1588) is the earliest work we have on the Cid. The Cid, named Ruy Díaz de Bivar, was born about 1040 and died in 1099. Through the centuries ballads were sung about him, and many accounts of him were written in prose, poetry, and drama. Guillén de Castro (1569-1631), in his drama Las mocedades del Cid drew upon the ballads for his material. The play was written about 1612 and first printed in 1618. Pierre Corneille based his famous drama, Le Cid (1637) on that of Castro; and on Corneille's play is based the opera Le Cid (1885) by Jules Massenet.

JORGE DE MONTEMAYOR (1520?-1561) was known as a lyric poet, but has achieved greater fame as the author of the pastoral novel, the Diana (Valencia, 1559?). The basic plot of a pastoral novel is that shepherd A loves shepherdess B, but she loves C, who loves D, etc. until finally things are settled in one way or another. Within this framework many variations of incidents and adventures may take place. In addition, there is a mixture of prose and verse, and there may be allusions to real persons in society, which makes it a kind of roman à clef. The Diana was immensely popular, there being seventeen editions in the 16th century, and there were three sequels, one of them this Second Part by Alonso Pérez, which accompanies the Diana in this two-volume set on exhibition. The story of Felix and Felismena, in the Diana, has as its source a novella of Bandello (II, 36) and was used in turn by Shakespeare in Two Gentlemen of Verona. Pastoral novels were written by

others also, among them Cervantes (La Galatea, 1585) and Lope de Vega (La Arcadia, 1598). Montemayor's Diana influenced Sir Philip Sidney's Arcadia (1590) and Honoré d'Urfé's Astrée (1610).

VICENTE ESPINEL (1550?-1624) was known in his time as a lyric poet. His prose work, the Vida del escudero Marcos de Obregón, belongs to the picaresque genre. The picaresque novel is, briefly, an autobiographical relation of the life and misadventures of a rogue who, as he wanders from place to place, encounters various human types and aspects of society, especially the bad conditions. The first novel of this kind, and the best example, is Lazarillo de Tormes (1554). The next best is probably Guzmán de Alfarache, by Mateo Alemán (1547-1614?). Others are La picara Justina (1605) by López de Úbeda, El buscón (1626) by Francisco Gómez de Quevedo. The French author, Alain René Lesage, based his greatest work, Gil Blas de Santillane (1715-1735) on Espinel's novel and on other Spanish works.

LUIS VÉLEZ DE GUEVARA (1579-1644) wrote some eighty plays in the style made popular by Lope de Vega. His play on the life of the tragic Inés de Castro, Reinar después de morir was adapted by the modern French dramatist Henry de Montherlant, as La Reine morte (1942; English translation, Queen after death, 1951). His novel, El diablo cojuelo, exhibited here, is of the picaresque genre but differs from the usual form. "The Madrid student Cleofás ... guided by the devil Asmodeus, covers ... Madrid and the whole of Spain, giving as he goes a satirical description of the nation, for by magic art the house-roofs are raised and the interiors disclosed" (Mérimée-Morley). This work was adapted by Lesage as Le Diable boiteux (1707), and it led to other similar works in France.

FRAY LUIS DE LEÓN (1528?-1591) represents, with De los nombres de Cristo and La perfecta casada, the religious, moral, and didactic prose works of the 16th century. He was professor of Sacred Theology in the University of Salamanca, but in 1572, due to professional disagreements and jealousy, he was denounced to the Inquisition and spent five years in prison, until finally declared innocent. Fray Luis is also known as an excellent lyric poet. He has been called the "most representative figure of his age," the "first poet of the Spanish language," and the "supreme expression of the Spanish Renaissance."

MIGUEL DE CERVANTES (1547-1616). It has been said that El ingenioso hidalgo Don Quijote de la Mancha, called the Quijote, has been reprinted more times than any other book except the Bible. It could almost be said also that more has been printed about the Quijote than about any other book except the Bible. The novel was printed in 1605; a spurious second part appeared in 1614 by one Alonso Fernández de Avellaneda, which caused Cervantes to hasten to produce his own second part. This was published in 1615. The edition exhibited (Brussels, 1611) is therefore only the first part of the Quijote. Los trabajos de Persiles y Sigismunda (1617), also seen here, is Cervantes' last work. It is a Byzantine novel, of the type in which the protagonists, starting from some cold unnamed region of northern Europe, pass through Portugal, Spain, France, and Italy undergoing adventures, shipwrecks, and misfortunes until they reach Rome. His Novelas ejemplares, almost as famous

as the Quijote, are models of the short story. His other works include Ocho comedias y ocho entremeses (1615); two plays in the old style, Numancia and El trato de Argel; Viage al Parnaso (1614), a trip to the poets' Paradise in which contemporary poets are praised. With the exception of the eight entremeses (interludes) and the Numancia, these works are of interest mainly to the specialist.

Case 5

PRELIMINARY NOTE ON THE DRAMA. Juan del Encina (1468?-1529?) is the first known Spanish dramatist. His early plays are short religious dramas performed at Christmas or Easter; but later he uses secular material. Torres Naharro (1476?-1531?) followed the classic form of five acts, but divided drama into two types: realistic and fictional. Dramatists during the 16th century tried various experimental forms. Finally Juan de la Cueva (1550?-1610?) shortened the acts to four, introduced varied meters into his plays, which were always in verse, and was the first to dramatize events of Spanish history and legend. His Comedia del degollado has the same plot as Shakespeare's Measure for Measure; the source of both is either Giraldi Cinthio's Hecatommiti (5th story, 8th Decade) or his play Epitia.

LOPE DE VEGA (1562-1635) created the national drama of Spain, which lasted for some 150 years--well into the 18th century, when the Neo-classic period was brought in from France. He shortened the drama to three acts, followed no rules of unity; his only aim was to please the audience. He wrote an estimated 1500 to 1800 plays, of which there still remain almost 350 authentic and another 300-400 attributed to him. His plays appeared in 25 Partes (volumes of twelve plays each), in many single editions called sueltas, and in other collections of plays. The Vega del Parnaso, displayed in this case, contains eight plays and various poems of Lope, collected by his son-in-law. Besides drama, Lope wrote in all genres: lyric and epic poetry, novels and short stories. Exhibited here are the Décima parte of his plays and, representing the epic genre, the Corona trágica. His Jerusalén conquistada (1609) is an epic done in imitation of Tasso's Gerusalemme liberata. In it Lope has Alfonso VIII of Spain take part in the Third Crusade with Richard the Lion-Hearted, Frederick Barbarossa, emperor of Germany, and Philip Augustus of France. In imitation of Ariosto, he wrote La hermosura de Angélica (1602). La Dragontea (1598) is an epic on the adventures and death of Francis Drake, whom the Spaniards considered a pirate. It was his drama that received most attention in other countries. If Lope used as source material the works of Ariosto, Boiardo, Tasso, Bandello, Boccaccio, Giraldi Cinthio, the Bible, the Classics, history, etc., etc., his works, in turn, influenced others. In France, his plays (and those of his contemporaries) were copied or adapted by Hardy, Rotrou, Corneille, Scarron, Molière, Racine; in Italy by Cicognini, Gattici, Giambattista Leoni, Giovan Battista Pasca, Carlo Gozzi, Andrea Perrucci; in England by Beaumont and Fletcher, Massinger, Ravenscroft, Wycherley; in Germany by Grillparzer, the Schlegels, Lessing, Schiller, Uhland; and many more all over Europe.

TIRSO DE MOLINA (1570?-1648), whose real name was Gabriel Téllez, was a disciple of Lope de Vega. Some 82 of his plays remain, of which the most famous and influential is El burlador de Sevilla y convidado de piedra printed in 1630. In this play appears the notorious Don Juan Tenorio, whose character and exploits have been depicted almost everywhere, in drama, poetry, prose, and opera. Tirso's Cigarrales de Toledo is in the form of a frame story (French: récit à tiroir). A group of people attend a wedding; then each guest provides entertainment for the group for one day in his own house. In the five days described, the entertainment consists of various stories, poetry, drama, etc. "Cigarral" is a word of Arabic origin peculiar to Toledo; it denotes a small country-house near the city which is used only for recreation and only in summer.

PEDRO CALDERÓN DE LA BARCA (1600-1681) wrote about 120 three-act plays and some 72 autos sacramentales (one-act dramas in honor of the Holy Sacrament). Although he followed Lope in form, he surpassed him in depth of thought in his plays on religious, philosophical, and honor themes--for example, La vida es sueño, El mágico prodigioso, El médico de su honra.

COMEDIAS DE DIFERENTES. During the Golden Age, it is estimated, some five thousand three-act plays were composed. Spanish audiences were so anxious for new plays that authors and printers had trouble keeping up with the demand. This volume (Zaragoza, 1632) is one of a collection of forty-four (the first twenty-four have not been identified) published in Zaragoza, Valencia, Barcelona and Huesca, the last one being dated Zaragoza, 1652. They are called "Diferentes" because that word appears in the title of most (not all) of the volumes.

COMEDIAS DE ESCOGIDAS. The collection of "Escogidas" (selected), to which this volume belongs, is so called because that word usually appears in the title. All forty-eight volumes of this collection were published in Madrid, but by different publishers, between 1652 and 1704.

[COMEDIAS ESPAÑOLAS]. Comedias sueltas are plays printed separately, not in collections. Most sueltas belong to the 18th century, although there are still some, quite rare, from the 17th.

Case 6

CÓDICE BORBÓNICO. The Aztec original of this facsimile consisted of pieces of agave paper varying in size and glued together to form a continuous strip folded accordion fashion into 36 leaves.

CODEX BOTURINI. The original of this Aztec codex is in the Museo de Nacional de México.

BADIANUS MANUSCRIPT. Referred to as Codex Barberini, Latin 241, Vatican Library, it is an Aztec herbal of 1552. The plants are described scientifically and the Aztec name is given.

CODEX CORTESIANUS. The Codex Cortesianus, in the Museo de America (Madrid), and the Codex Troano, in the Bibliothèque Nationale (Paris), are parts of a single Mayan codex of 112 folding pages.

Case 7

WILLIAM ROBERTSON (1721-1793). His History of America (Edinburgh, 1777) was the first complete history of the Western Hemisphere, and was considered a classic and scholarly work. A Spanish translation begun by the Royal Academy of Madrid was suppressed by the government, but the author had by that time already been elected to membership in the Academy.

FRANCISCO PIZARRO Y ORELLANO (d. 1652?) was a great-grandson of the conquistador Francisco Pizarro, being a descendant of his daughter. The purpose of his book, Varones ilustres del Nuevo Mundo (1639), shown here, was to defend the Pizarro brothers against their bad reputation.

JUAN SOLÓRZANO PEREIRA (1575-1655) was a lawyer and jurist. He was sent to Peru by Philip III as judge of the high court of justice in Lima. He wrote in Latin a description of Spanish colonial government entitled De Indiarum jure, sive de justa Indiarum Occidentalium governatione (2 vols.; Madrid, 1629-39). Later he translated it into Spanish and it was published as Política indiana in 1648, the edition exhibited here.

GARCILASO DE LA VEGA, EL INCA. Of great value for the history of Peru and the Incas is his work in two parts: Comentarios reales que tratan del origen de los Incas (Lisboa, 1609) and Historia general del Perú (Córdoba, 1617), shown in this case. Garcilaso was the natural son of Sebastián Garcilaso de la Vega, a Spanish captain, and an Inca princess, Chimpu Ocllo. He was born in Cuzco, Peru in 1539 and died in Córdoba, Spain in 1616.

JOSÉ FERNÁNDEZ DE LIZARDI (1776-1827), born in Mexico City, was known as "el pensador mexicano" (the Mexican thinker) after the revolutionary journal founded by him in 1812. He is best known for his Periquillo sarniento, a novel of the picaresque genre, published in 1816 and generally considered to be the first authentic Ibero-American novel. The book exhibited here, Vida y hechos del famoso caballero Don Catrín de la Fachenda (1832) is also of the picaresque class and at the same time didactic and satiric.

JOSÉ HERNÁNDEZ (1834-1886). His two works, the Gaucho Martín Fierro and its sequel La vuelta de Martín Fierro, are considered to be the great epic of Argentina. Also representative of gauchesco literature are Fausto (1866) by Estanislao del Campo, and Santos Vega (1872) by Hilario Ascasubi.

Having reached the last of the Spanish-American material, there still remains much to be said. If Spanish influence put an end to two nations, the Inca and the Aztec, it created in their place eighteen nations. The growth of those countries, their literature, arts, politics--such things as the influence of the French Symbolists on Rubén Darío and his influence on the world of poetry, the new types of literature, such as the gauchesco and the indianista novel; and the Spanish-American Nobel prize winners: Carlos Saavedra Lamas (Argentina), Nobel Peace prize in 1936; Gabriela Mistral (Chile), Literature in 1945; Bernardo Alberto Houssay (Argentina), Medicine-Physiology in 1947; Miguel Angel Asturias (Guatemala), Literature in 1967; and Pablo Neruda (Chile), Literature in 1971--in short, all Spanish America merits an exhibition of much greater scope than one of rare books.

Case 8

INDEX LIBRORUM PROHIBITORUM. Not having room elsewhere, this book has been placed with periodicals, since news services have often been plagued by censorship. The work indicated in the index is in Case 4.

GAZETA DE ROMA. Modern journalism may be said to have begun, on a more or less regular basis, with the printing press of Johann Gutenberg (1400?-1468). There was in Venice a newssheet called Gazzetta, which may have given its name to other countries and languages. Columbus's letter announcing in 1493 the results of his first expedition was distributed as a news broadside. In libraries today there are some 800 examples of such newssheets. The work exhibited here, from Valencia, 1619, is one of the early forms.

THREE BROADSIDES ABOUT THE PRINCE OF WALES. These newssheets describe the visit of the Prince of Wales to Spain for the purpose of arranging a marriage with the Infanta María de Austria, sister of Philip IV of Spain. The negotiations failed because of political and religious differences; and the prince, who ascended the throne of England in 1625 as Charles I, married Henrietta Maria, daughter of Henry IV of France. The Infanta later married, in 1631, Prince Fernando, who became Fernando III, Emperor of Germany.

CAXON DE SASTRE. Francisco Mariano Nipho (1719-1803), who published this periodical, devoted himself to translating foreign works and printing all kinds of news in various periodicals that he produced. Among them were El diario noticioso, La estafeta de Londres, El correo general, and others.

GACETA DE MADRID. This periodical is more like modern newspapers, containing news from different parts of the world. On the page exposed (page 60) the item from Paris, January 8, for example, mentions that the winter is very cold and that the Seine is more frozen than in 1776. Also it states that nine inches of snow fell between December 5 and 27 (1788). From Amsterdam, January 5, comes the sad news that 10,354 people died in the previous year.

MERCURIO DE ESPAÑA. The library has various numbers of this periodical, corresponding to the years 1794-96, 1804-05, 1818, and 1821. It is just one of the more than 100 early or rare Spanish periodicals that the late Professor Milton A. Buchanan (1878-1952) owned, and which, upon retiring, he donated to the university library.

EL POBRECITO HABLADOR was produced by Mariano José de Larra (1809-1837), one of the most outstanding journalists, satirists, and critics of his time. After fourteen numbers of this periodical had been issued, it was suppressed by Cea Bermúdez, minister of Fernando VII. "El pobrecito hablador" was also one of the nicknames, or noms de plume, used by Larra.

Exhibition: Prof. Warren T. McCready
Prosy Dunn

Text: Prof. Warren T. McCready